

A (2)

~~SECRET~~

DRAFT

[ ] In conference calls on 26 October, 1 November, (one more date to confirm in November), 18 November, and 5 December 2011 screenwriter Mark Boal verbally shared the screenplay for the Kathryn Bigelow-directed Bin Ladin movie with OPA officers. From an Agency perspective, the purpose for these discussions was for OPA officers to help promote an appropriate portrayal of the Agency and the Bin Ladin operation. Boal noted early on that while it is known that he conducted research for his screenplay from a variety of sources the characters and storyline are heavily fictionalized while based on true events.

[ ] Overall the film is divided into three general parts:

1. 2003-2008 Intelligence Gathering
2. 2008-2009 Courier Name/Phone Number Identified
3. Late 2010-2011 The Run-up to and Prosecution of the Abbottabad Raid

[ ] Most of the film is based in the field. [ ] It is largely told through primary composite characters who represent targeters and ops officers involved in the HVT hunt and fight against al-Qa'ida. We advised Boal to be mindful of characters names that were very similar to the names of real life officers.

[ ]

[ ] The film begins includes several interrogation scenes the first of which is an interrogation of a character who is modeled after Ammar al-Baluchi. The main character/targeter/substantive debriefer Maya is introduced and an ops officer/interrogator named Ted Stanton participate in the interrogation. For this scene we emphasized that substantive debriefers did not administer EITs, because in this scene he had a non-interrogator, substantive debriefer assisting in a dosing technique. [ ]

[ ] Boal said he would fix this. Another interrogation scene involved the use of a dog to which we raised an objection that such tactics would not be used by the Agency. Boal confirmed in January that the use of dogs was taken out of the screenplay. Overall, the interrogation scenes in the film of Hassan Ghul and Abu Faraj will likely include EITs that are already in the public domain from the DOJ/Office of Legal Counsel memos.

DRAFT

~~SECRET~~

~~SECRET~~ [ ]

## DRAFT

[ ] The film covers many of the major events in the war on terrorism in Pakistan since 2003 to include the capture of Abu Faraj al-Libi, the Islamabad Marriott hotel bombing, the December 2009 death of seven CIA officers at Khowst. For the Abu Faraj capture Boal has a CIA officer on the ground involved in the arrest operation with ISI which received press coverage—specifically for ISI officers disguised in burkhas. Boal's screenplay recounts the rumored events that the Pakistanis forced/coerced a courier to set up the meeting by telling him there was a bomb strapped to his leg.

[ ] Boal has a fictionalized female character (who is a composite of Jennifer Matthews/Elizabeth Hanson) who is friends with the lead female character and is killed at Khowst. This clearly raises unpleasant history, but the events are derived from open-sources, namely Joby Warrick's book The Triple Agent, including the preparing a cake for Bilawi.

[ ] There are several scenes throughout the film of Agency officers socializing that are used as character development/interplay/dialogue. One scene early in the film that was objected to was a rooftop party in Islamabad where an officer, after drinking fires a celebratory burst of AK-47 gunfire into the air. We insisted mixing drinking and firearms is a major violation and actions like this do not happen in real life. We requested this be taken out of the film. Boal confirmed he took this out of the film.

[ ] As a cinematic device of portraying the research that went into pulling nuggets of detainee reporting Boal has a scene where Maya conducts research through reviewing film of detainee interviews. She analyzes multiple videos simultaneously looking for clues. We made the point—which has been discussed in open sources—that detainee sessions were not videotaped and used for research and analysis. Boal said he understood but visually this is the only way to show research in an interesting cinematic way. We understood but reiterated this didn't happen. We did not request Boal take this scene out of the movie.

[ ] Boal imagines some scenes which play into the discovery of the courier's true name and eventual location with nothing revealing beyond what has already been reported or speculated in the press. The remaining gaps are fictionalized. For example, one scene has Ted offering an expensive Bentley vehicle to a Kuwaiti businessman in exchange for getting a phone number which will lead to the courier.

[ ] The last third of the movie takes place between meetings in Washington, planning for the raid with the SEALs, and the raid itself on May 1. Mark imagines scenes inside deliberations in CIA Headquarters and the White House in the months, weeks, and days before the raid. There are several dialogues involving characters portraying the DCIA Panetta, DCIA Chief of Staff, C/CTC, NSC principals,

DRAFT

~~SECRET~~ [ ]

~~SECRET~~ [ ]**DRAFT**

[ ] etc...The lead character Maya is involved in the meetings as well as in scenes briefing the SEALs as they prep for the raid. Nothing struck us particularly sensitive or controversial from this portion.

[ ] The raid itself follows the well reported tick tock of events in the Abbottabad raid. Boal does have a CIA officer/linguist take part in the raid. CIA personnel involvement in the raid has been speculated in reporting and is something Boal would have likely fictionalized.

**DRAFT**~~SECRET~~ [ ]